

PHOTO-ENGRAVING
COMPANY

NEW YORK

THE
Photo-Engraving Company;

67 TO 71 PARK PLACE,

NEW YORK.

JOHN HASTINGS,
President.

A. R. HART,
General Manager.

Jos. TRIPP,
Vice President.

*The First Photo-Engraving Company incorporated,
and the largest establishment of its
kind in the world to-day.*





MONG the inventions of our progressive age, none is more wonderful in its operations, and surprising in its results, than that of photo-engraving, brought to perfection by us after years of investigation and experiment.

The dream of the Artist to see his work faithfully reproduced with all its characteristic features, the desire of the Publisher to meet a growing demand for more and better illustrations without additional expense, and the hope of the Philanthropist to see the toilsome work of the hand-engraver replaced by mechanical means, all are fully realized in the products of this modern science, which is working a revolution in the world of art and literature.

The first to enter the field and devote their best talent and energies to the development of photo-engraving was this company, which commenced business in 1872 with the most limited facilities; to-day it is the largest establishment of the kind in the world, equipped with the most complete machinery and apparatus that ingenuity can devise, and with every department of its extensive establishment filled by a corps of trained and skilled workmen, under the guidance of experienced superintendents.

Hundreds of plates of all sizes and descriptions, which would take an army of wood engravers to produce in a year, are weekly turned out with the magical aid of light and electricity, on short notice, and at astonishingly low prices.

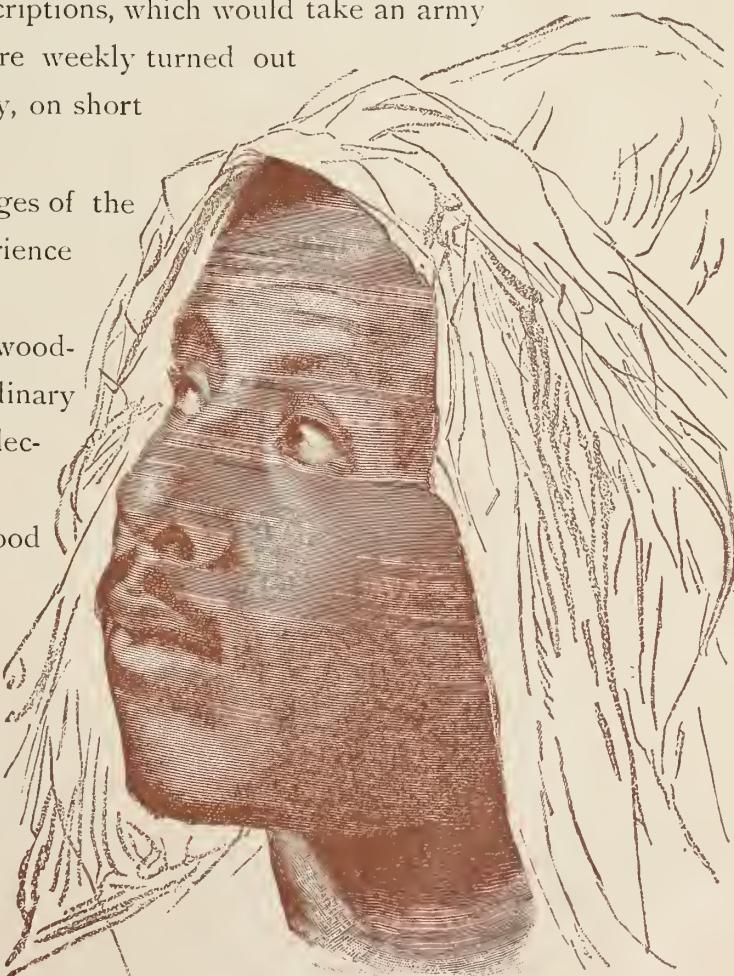
We will enumerate some of the advantages of the photo-engraved plate as found by the experience of our customers.

First. They are perfect substitutes for wood-cuts, can be printed with type on any ordinary printing press, and can be stereotyped or electrotyped in the ordinary manner.

Second. They are more durable than wood cuts (being of metal), are less liable to warp, and are not affected by heat or cold.

Third. Their cost is much less than wood cuts, and in most cases, particularly in intricate and complicated work, less than one-half.

Fourth. Being produced by photography, they are truthful and accurate in every respect.



THE FOLLOWING PARAGRAPHS WILL FURNISH THE

General Information usually desired in relation to Our Work.

Our Relief Plates are of hard type metal—in appearance like ordinary stereotypes. They are engraved chiefly by photo-chemical means, and the lines are as deep, as even and as sharp as they could possibly be cut by hand.

They are mounted on blocks type-high and are ready for use on any ordinary printing press. On the press they require no more "making ready" than wood-cuts, and with fair usage, are good for from thirty to fifty thousand impressions.

These plates are offered as an excellent substitute for wood-cuts, and as superior to them, especially in the important points of rapidity of production, cheapness, and the literal rendering of the work of the artist.

Our method of producing Relief Plates differs essentially from any other in use, and its superiority is apparent on the slightest comparison of results.

Not being engraved by the action of acid on zinc or other metals, they are free from that clumsiness of lines—rough and broken in appearance—which is inseparable from that method.

Electrotypes.—When very large or numerous editions are to be printed, it is advisable to provide against over-wear, or injury to the plates, by the use of electrotypes, which may be made from the plates at a small additional expense, in the same manner as from wood-cuts.

Copy.—The engraving is done directly, either from prints, or pen-drawings. Nearly all wood-cut and copper-plate prints—and a large number of lithographic and steel-plate prints, can be re-engraved directly, and with entire success. It is essential that the copy be in *clear, black lines* or stipple, and on *white* or only slightly tinted paper. Small defects may be remedied, though generally the best we can do is to reproduce the copy with photographic accuracy.

Of all photographs, pencil sketches, and designs in pale lines, drawings must be made with thoroughly black ink on Bristol board, or other smooth, white surface, before they can be engraved. The drawings should usually be made twice the length and twice the width of the plate desired. We keep a corps of artists constantly employed, trained to do this work in the best manner.

Photographs or tintypes, taken in the usual manner, are suitable for our use. They may be of any convenient size, but must, of course, show all parts of the object distinctly.

Copy for plates of manuscript must be written with perfectly black ink, on smooth, white paper, with a full pen, and without use of the blotter.

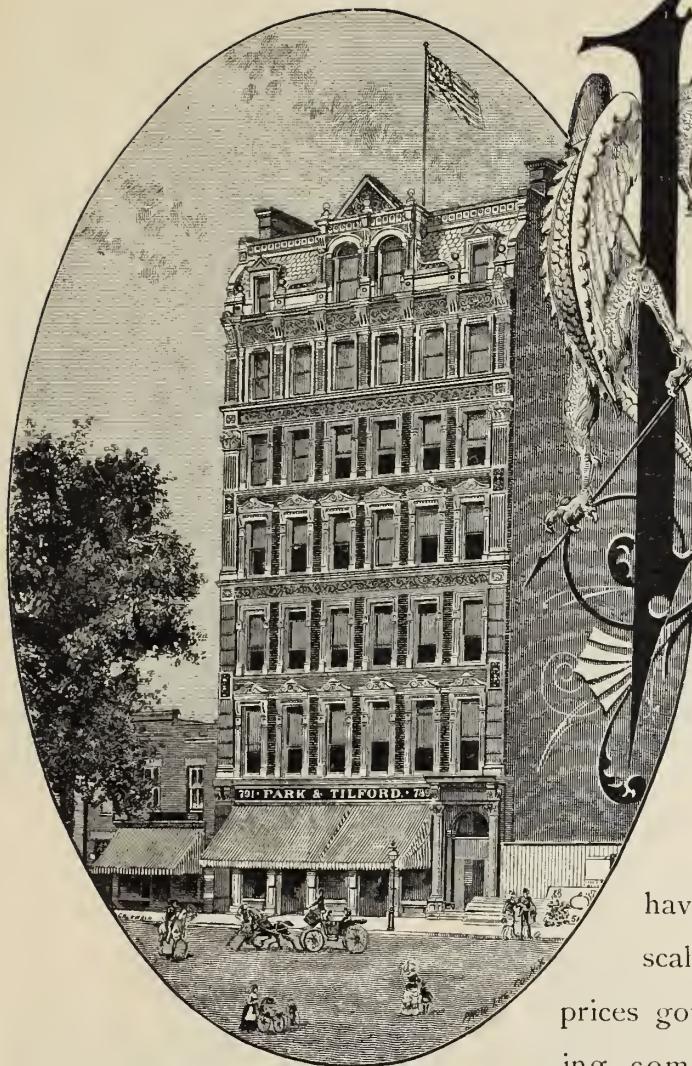
Time.—While we can engrave a plate in a few hours that would occupy a wood engraver a month, and often do so, yet with the large amount of work constantly on hand and promised, we cannot usually engage to fill an order for a single plate in less than from three to six days; larger orders will of course require longer time.

Prices.—Size alone seldom determines the price of a plate. A piece three inches square may sometimes cost as much time and labor as another a foot square. Hence, we cannot furnish a scale of prices by the square inch for miscellaneous engraving. But to publishers, whose orders are regularly given, and with considerable uniformity as to the kind and amount of work, we can give an average inch rate.

Estimates will be promptly furnished when desired. That these may be definite and correct, the copy to be used—whether print, photograph, sketch or drawing—should always be submitted for our examination, together with a distinct statement of the size of plate wanted, and of any other details to be observed.

For the greater part of the work done by wood engravers, our method enables us to give an equal or better quality, and at lower prices. For very small plates—except where they are parts of a large order—our price is necessarily much higher in proportion to their size than for larger ones.

Terms.—To insure attention, all orders must be accompanied by an advance of half the price charged, the balance to be paid on delivery.



have no
scale of
prices govern-
ing commer-

cial work, as the cost depends on the detail of the engraving and not on its size, but we are glad to give full information on receipt of photographs, sketches, or a detailed description of what is wanted.

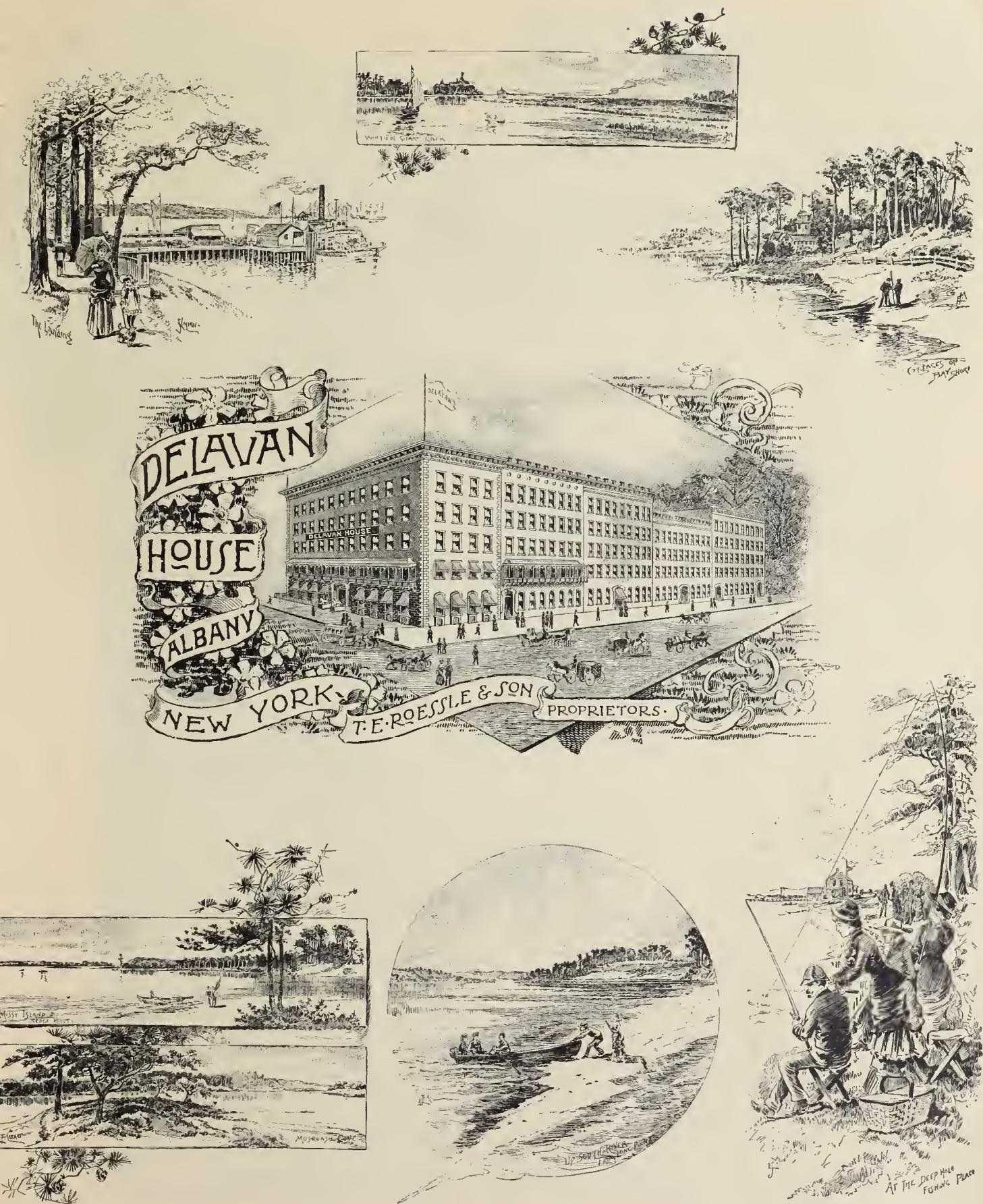
HOTO-ENGRAVING is rapidly superseding the old and familiar method of wood engraving, and

for the uses of the business community offers exceptional inducements. The cost of such work has been reduced more than one-half, while the quality has been greatly improved. The advantages accruing from the use of illustrations are so well known that it is not necessary for us to enumerate them, but it is a well-known fact that the most successful firms are among those who use our illustrations extensively. We





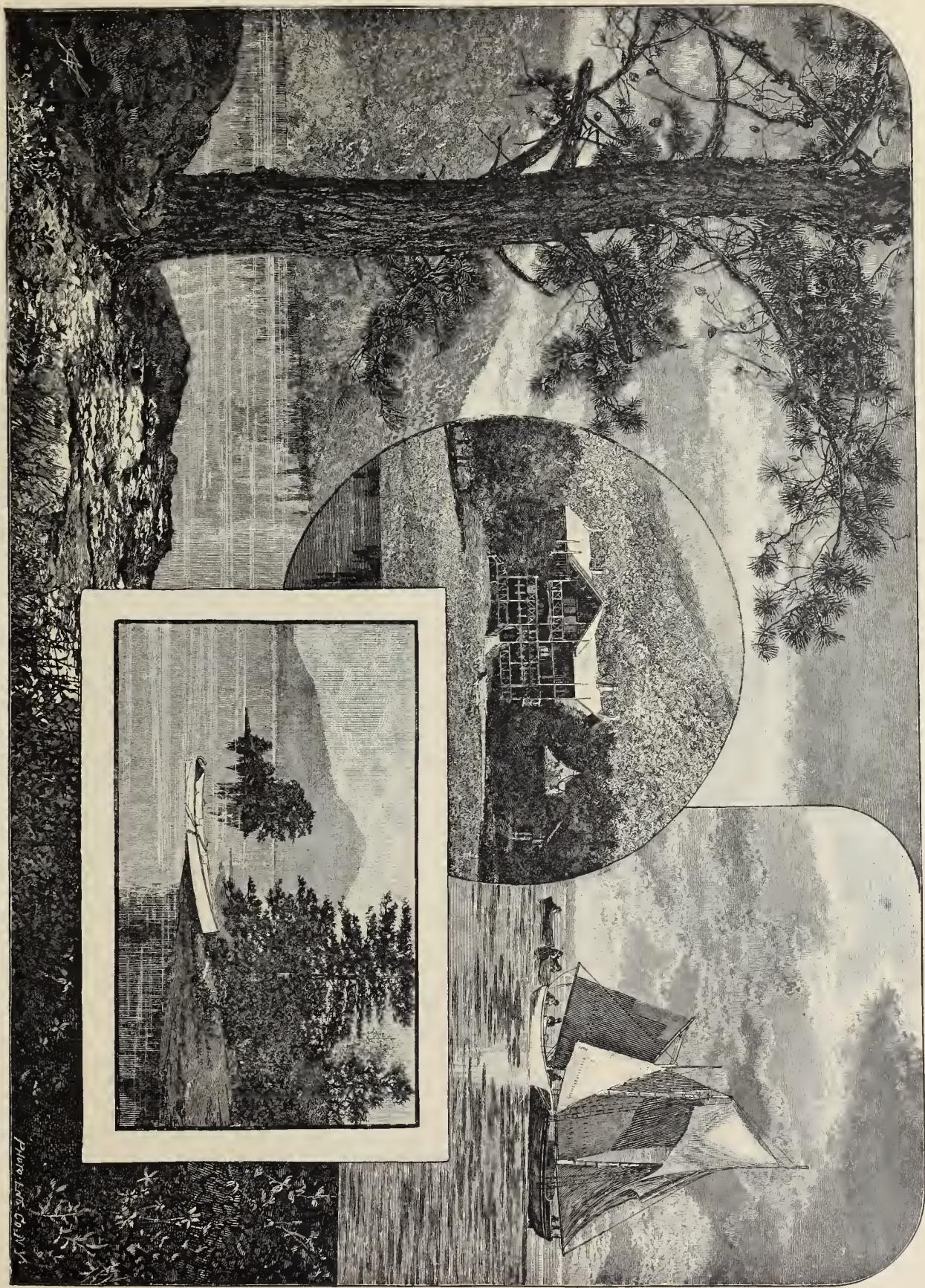
DRAWN AND ENGRAVED FROM PHOTOGRAPHS.



FROM PEN SKETCHES



DRAWN AND ENGRAVED FROM PHOTOGRAPHS.



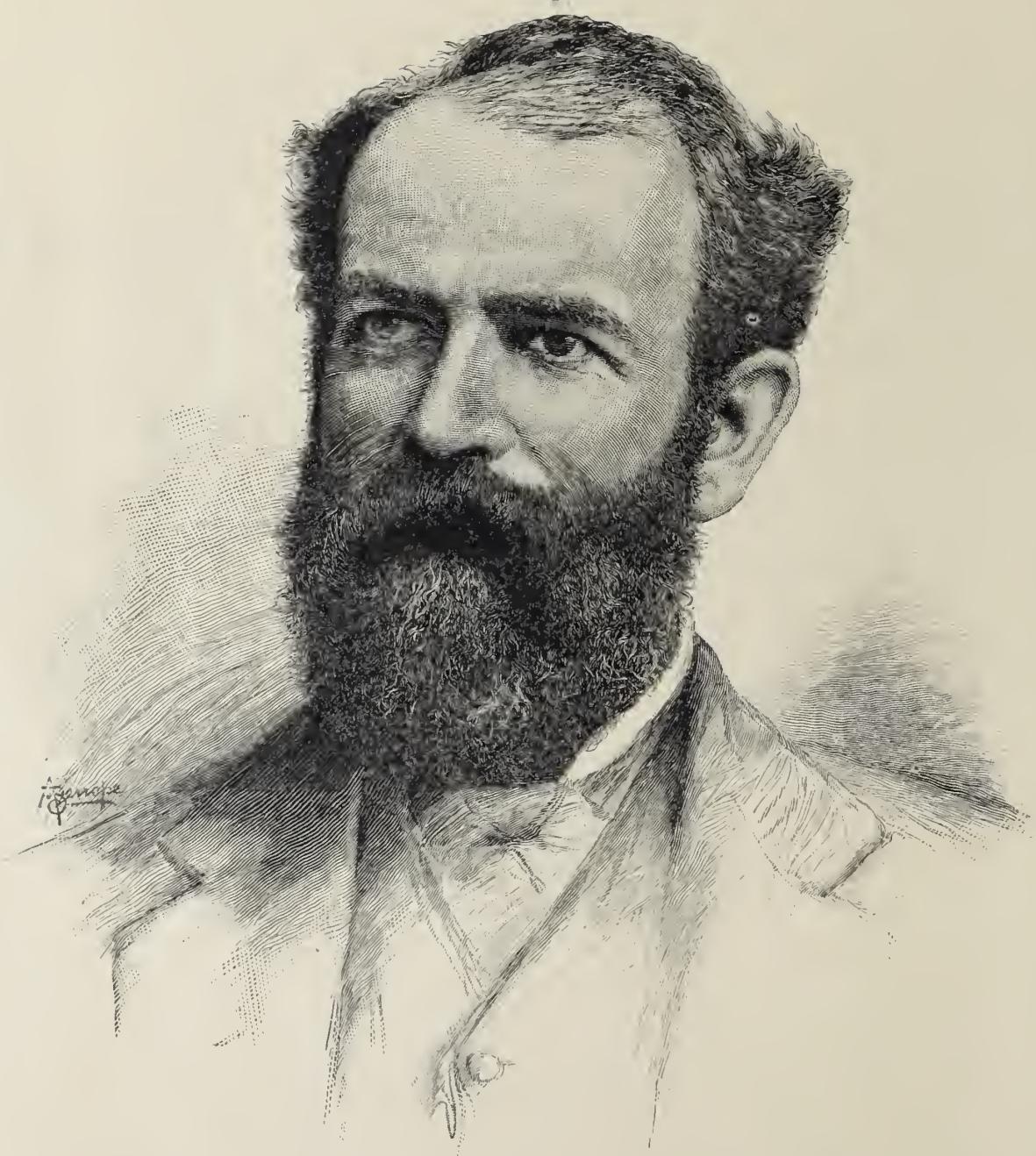
DRAWN AND ENGRAVED FROM PHOTOGRAPHS.



REPRODUCED FROM WOOD-CUT PRINT.



REPRODUCED FROM STEEL PLATE PRINT.



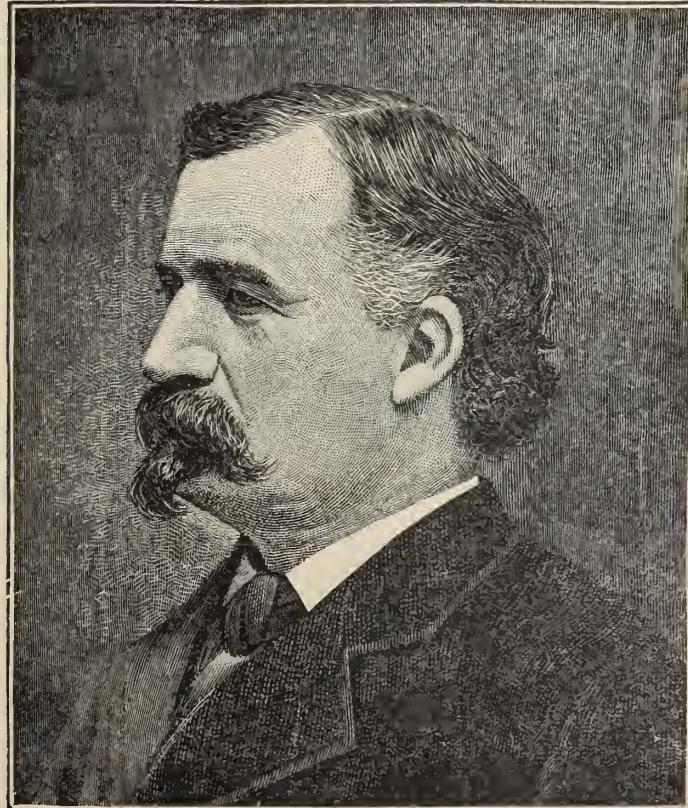
FROM PHOTOGRAPH



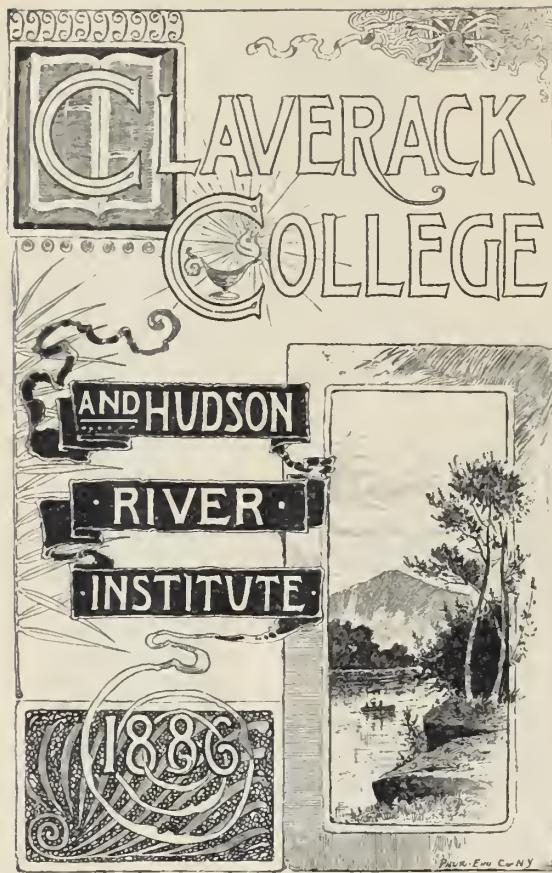
FROM PHOTOGRAPH



FROM PHOTOGRAPHS.



FROM PHOTOGRAPHS.



DESIGNED AND DRAWN BY US.

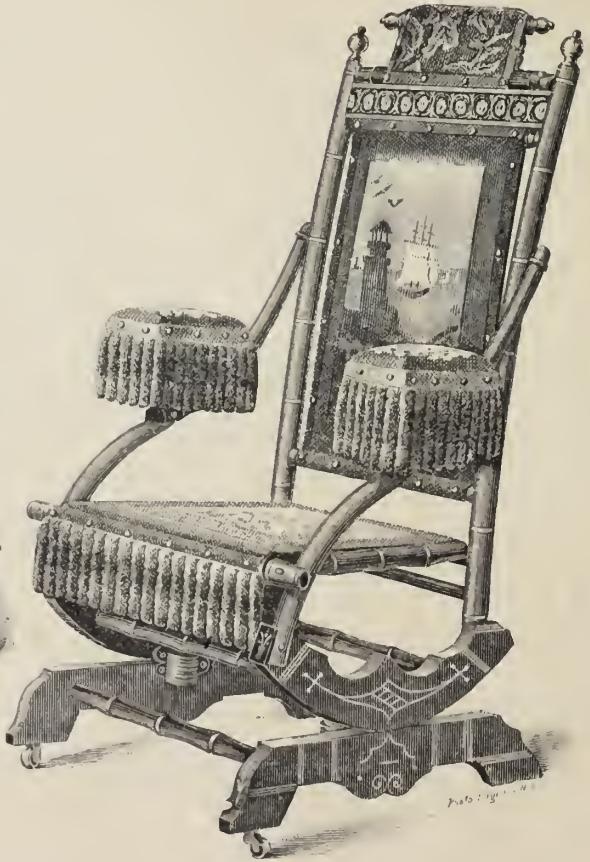
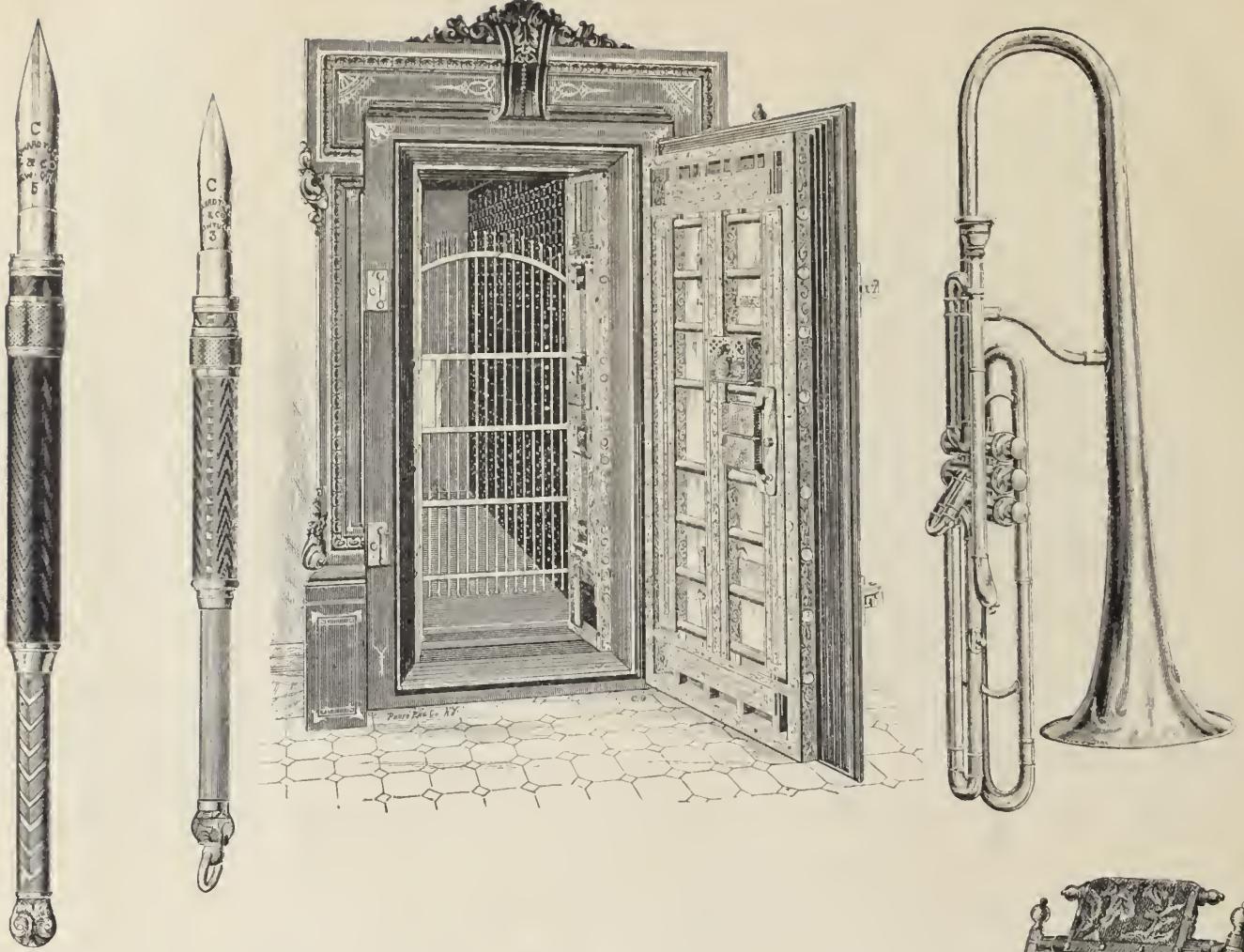
Office of Public Prints,

Washington, D. C., Sept 8th, 1880

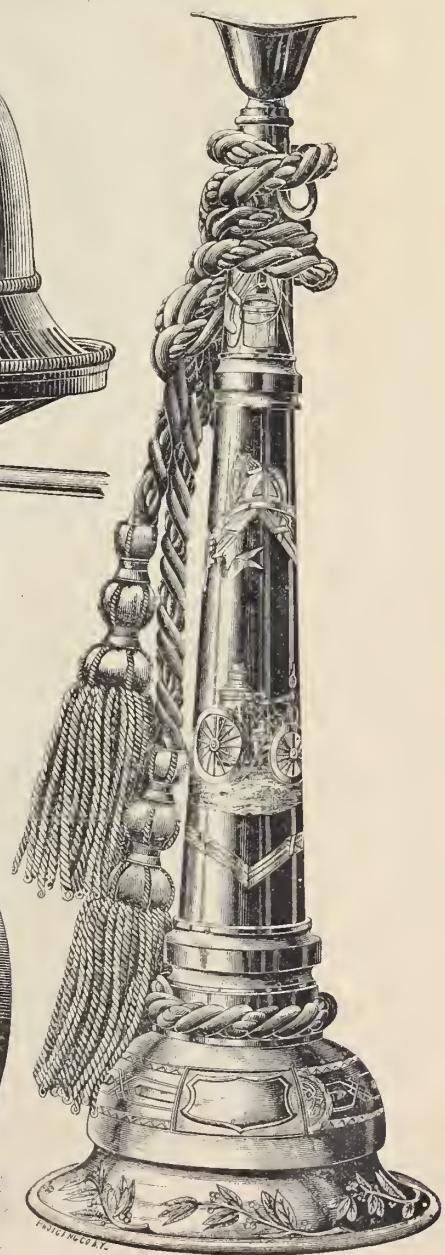
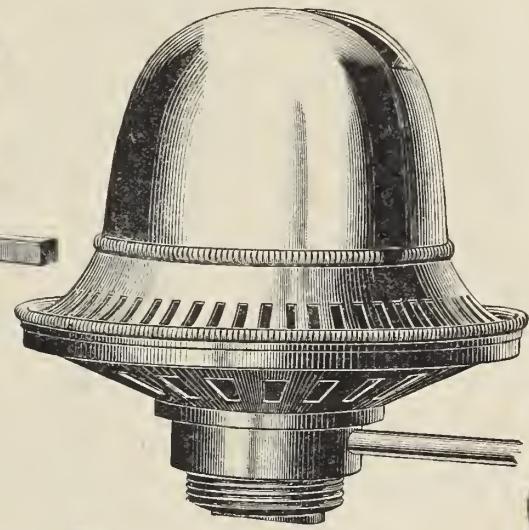
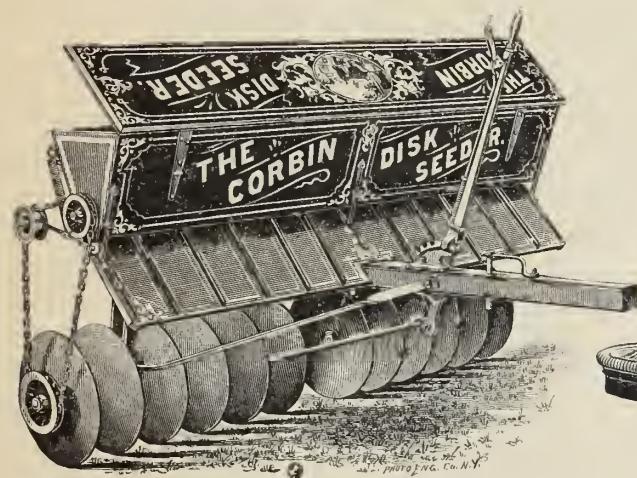
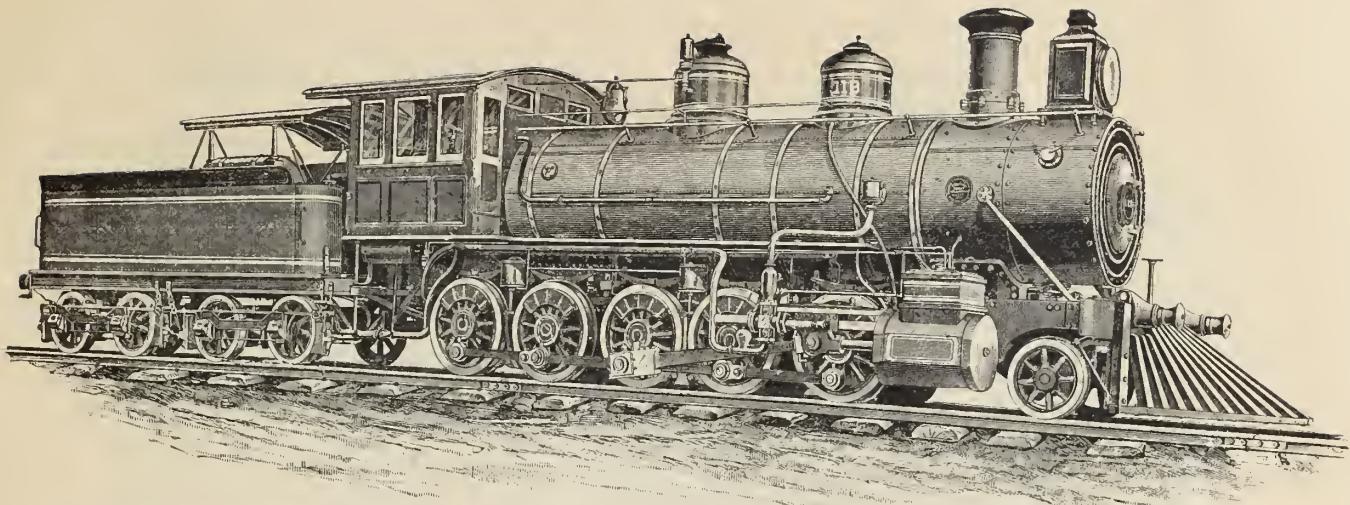
A. R. Hart, Esq. Manager
Photo-Engraving Co.
New York

Dear Sir:- It affords me pleasure
to state that during my administration as Public Printer,
the work done on contract for the Government Printing
Office by your company has given entire satisfaction
not only to this office but to the different Min-
istries and Bureaus for which the work was
ordered. Every contract that has been arranged you
has been filled with great promptness, and in the
best style of the Art.

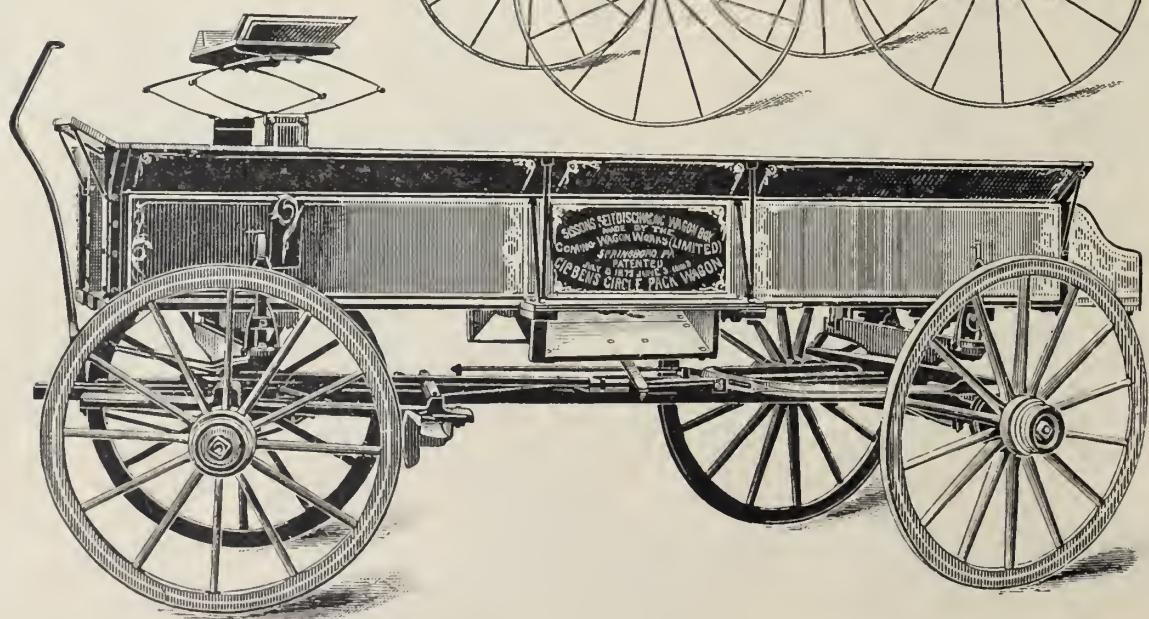
Very truly Yours
J. P. Reynolds
Public Printer



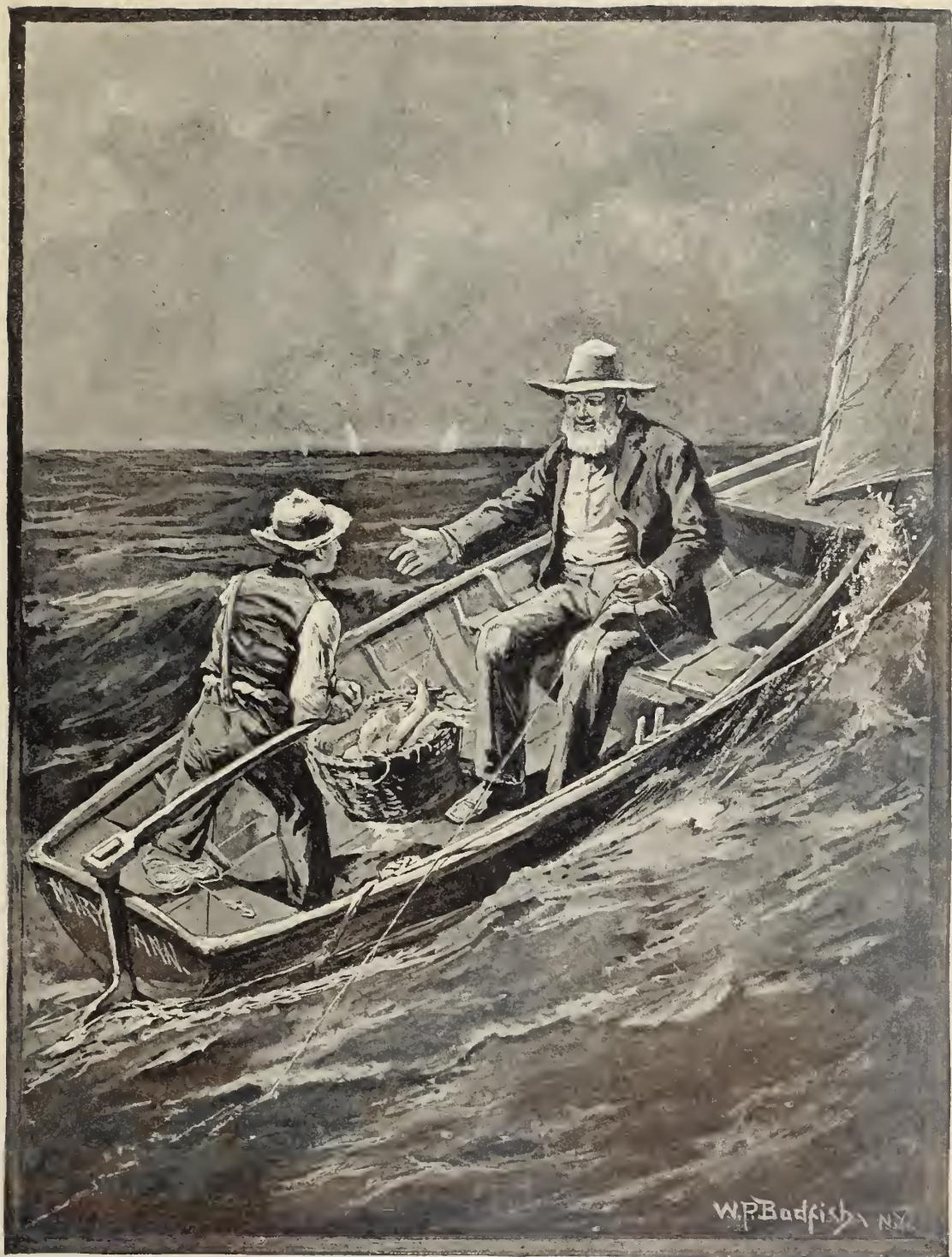
FROM PHOTOGRAPHS.



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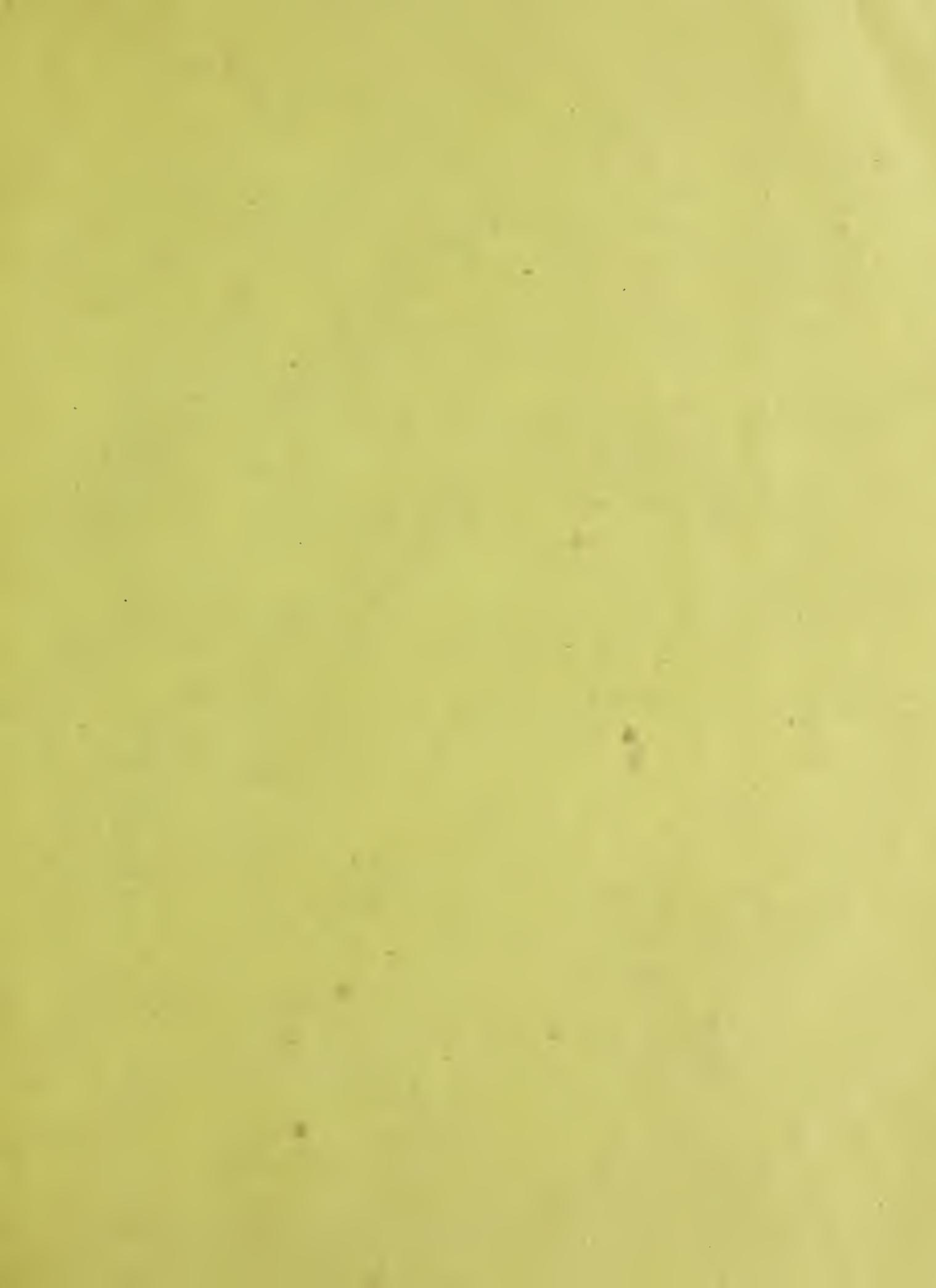
FROM PHOTOGRAPHS.



THE NEW HALF TONE PROCESS, MADE DIRECT FROM PHOTOGRAPH OR WASH-DRAWING.



THE NEW HALF TONE PROCESS, MADE DIRECT FROM PHOTOGRAPH OR WASH-DRAWING.





HOW TO MAKE DRAWINGS.

The new art of Photo-Engraving requires *Pen Drawings*; and it is already apparent, that for the illustration of books, newspapers, manufacturers' catalogues, circulars, and advertisements generally, the pen must soon supersede the pencil. We have observed with gratification, the interest in this subject, which, within the past three or four years, has been steadily growing among artists of every class. Though we employ a large force constantly we cannot keep up with the demand upon this department of our work. We desire, therefore, to encourage among draughtsmen everywhere a disposition to become proficient in the preparation of drawings suited to our method of engraving. Our directions to such are few and simple, but yet *very essential*.

Use Good Drawing Paper.—A smooth, white surface is requisite. Fair drawings may be made upon the best quality of unruled writing paper, but good Bristol Board is much better. For some kinds of drawing, "Double Enameled Scratch and Drawing Board" is excellent, as the blacks may be laid on full with a brush, and the white lines produced afterwards by scratching through the ink and enamel with a steel point. The ink will be improved for this purpose, if a little glycerine be added to it.

We have recently imported a quantity of paper stamped with a fine grain, upon which drawings may be made with a crayon, having the appearance of expensive stipple work. Drawings on this paper may be rapidly made by persons accustomed to the use of the pencil. When intended to be engraved by us they should not be "stumped."

Suitable Ink is of the utmost importance. Use India ink that will produce a perfectly black line—or, order our Photo-Drawing Ink, the best article in the market. If the lines of a drawing are pale, or brown, or gray, or bluish, they will come out feeble and imperfect in the plate. All lines therefore, the finest as well as the coarser, should be **thoroughly BLACK**. Produce your grades of color, not by varying degrees of paleness, but by the size and distance of your black lines.

Use a Pen that will make a fine, even line. Steel pens are best. Gillott's No. 170 and No. 290 are excellent.

Size of Drawings.—For a fine quality of engravings, make your drawings twice the length and twice the width of the plate desired. Reckon 70 to 100 lines to the inch as the fineness of the plate, and make accordingly one half as many in your drawing. But take care that the lines be not so fine or so close as to make a plate that will fill up in printing.

Very good work can be done from drawings carefully made one-half or one-third larger than the required plate; and for comic work they may be made the same size.

White Lines may easily be drawn over black ones with pen or brush. Use a highly sized India ink, adding a few drops of prepared ox-gall. Apply Windsor & Newton's Best-China White, with a quick stroke from a full pen or brush. Mix it thick, and do not go over a line the second time till the first is quite dry.

In General.—Drawings should not be made in reverse.

Make sets of drawings, whenever possible, to the same scale.

Never cross-hatch until the first set of lines is perfectly dry.

Erase all pencil marks, taking care not to remove any of the ink.

Keep a blotting pad under the hand, but do not use it to take up ink from the drawing.

Leave a margin of half an inch around each drawing, for tacking to the Camera board.

Silver Prints.—The method of making drawings upon plain photographs, was devised several years ago by us and has been found to be a great saving in time, besides insuring greater accuracy than can be attained in any other manner. These plain photographs are made just the size the drawing is intended to be, but the subjects from which they are copied may be of any size. The outlines and details are thus laid out for the draughtsman, with absolute accuracy, and the drawing having been made upon the "print," the photographic color is bleached away by *flowing*—not rubbing—over the surface a solution of bi-chloride of mercury in alcohol, in the proportion of 1 oz. of the former to 1 quart of the latter.

We can supply the materials referred to above, at the following prices, net:—

Photo-Drawing Ink, Cakes, 1 x 2 3/4 x 3/8 inch, 50 cents each.

Double Enameled Drawing Board, per dozen sheets, 11 x 14, \$1.50; 14 x 22, \$3.00; 22 x 28, \$5.50.

Grained Paper, Sheets 11 x 14, 50 cents each.

Saxe Drawing Board, per dozen sheets, 9 x 12, \$1.50; 12 x 18, \$3.00; 18 x 24, \$5.50.

Silver Prints, mounted on heavy board, each 4 x 6, \$1.00; 6 x 8, \$1.25; 8 x 10, \$1.50; 10 x 12, \$1.75. 12 x 14, \$2.00; 14 x 17, \$2.50.

Best China White, 35 cents per cake.

Pens, No. 170, per doz., 15 cents; No. 290, 60 cents.

